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<th>Art treasures from Shanghai and Hong Kong: 9/11/1996-25/1/1997.</th>
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<td>Shanghai bo wu guan.; Tsui Museum of Art.; University of Hong Kong. University Museum and Art Gallery.</td>
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Art Treasures from Shanghai and Hong Kong
ART TREASURES
from
SHANGHAI AND HONG KONG
MESSAGE
from
THE UNIVERSITY OF HONG KONG

It gives me immense pleasure to write a message for this souvenir catalogue to mark the opening of the splendid new T T Tsui Building and the inaugural Exhibition of Art Treasures from Shanghai and Hong Kong.

This building bears the name of one of Hong Kong’s most generous benefactors of the arts. Without his magnanimous donation the plan for an art gallery at the University of Hong Kong would never have been realized. He is renowned as one of the world’s top five collectors of objet d’art and promotes art by donating Chinese antiques to various museums around the globe. He has established the Tsui Museum of Art in Hong Kong and is a highly valued contributor to the arts at the University of Hong Kong where he serves as Chairman of the University Museum and Art Gallery Management Committee.

It is only fitting then that the lower three floors of this new T T Tsui Building should be devoted to the University of Hong Kong’s magnificent new art gallery. It is also appropriate that the opening should be marked by a superb exhibition of valuable art treasures from Shanghai and Hong Kong.

Among these treasures are some 80 impressive pieces from the Tsui Museum of Art. The rest have been kindly loaned by the Shanghai Museum. I sincerely hope that this will prove the first of many successful tripartite collaborations between the University of Hong Kong, the Tsui Museum of Art and the Shanghai Museum.

It is also my sincere wish that this new facility will bring immense pleasure, not only to our students and staff, but also to the increasingly sophisticated people of Hong Kong. I am sure I am not alone in my appreciation of Dr Tsui’s patronage of the arts in Hong Kong and hope that his example will prove an inspiration for others to follow.

Y C Cheng
Vice-Chancellor
The University of Hong Kong
October, 1996
MESSAGE

from

THE SHANGHAI MUSEUM

In this charming autumn season, I am most honoured to be able to present to the Hong Kong citizens a selection of Chinese relics from the Collection of the Shanghai Museum, together with other exhibits from Hong Kong, to commemorate the inauguration of the new art gallery of the University Museum and Art Gallery, The University of Hong Kong.

The long history of Chinese culture has left a rich legacy for mankind. Among the exhibits from Shanghai, there are massive and magnificent ceremonial bronze vessels of the Xia, Shang and Zhou periods; exquisite fine ceramics of different dynasties and paintings by the Eight Eccentrics of Yangzhou characterized by varied styles. Most of them are undoubtedly rare art treasures.

The Shanghai Museum has enjoyed a good relationship with the academic circles, museums and collectors of Hong Kong. After this joint venture of displaying works from Shanghai and Hong Kong, it is certain that the foundation for close cooperation in the future has been laid.

May I wish the exhibition Art Treasures from Shanghai and Hong Kong every success!

Ma Cheng-yuan
Director
Shanghai Museum
26 September 1996
香港大學新建大樓，命名「徐展堂樓」，對我來說，是莫大的榮幸；啟用伊始，座落其中的香港大學美術博物館即舉行『滙港藏珍』中國文物展覽，更加錦上添花，體現了我一貫的理想。對玉成此舉的各方君子，我將永遠銘感於心。

中國文化纖維疏長，博大精深。形上為道，形下為器。道與器一體共存。流傳下來的文物，既是前人創作的器物，也是傳統文化的載體；當中的佳構巧製，更加是人類文明的中國文化的精華。我有志於收藏中國文物，源於我對其中所蘊藏的中國文化的嚮往；我樂於推動文物展覽，則由於我深信這有利於加強國民的凝聚團結和推動中外文化的交流。

過去，不同國家、民族的文化交流，曾經以器物交流作渠道。當年的器物，今天成了文物，通過各種展覽活動，它們依然是促進國家、民族間文化交流的最有效媒介。我一直以來，樂於贊助在海外舉行各類文物展覽，便懷有借物傳道的願望，希望藉此普及中國文化於四海及促進中外文化的交流。

文化有強大的凝聚力。華夏文化曾經廣播於東亞及東南亞，構成凝聚這一帶不同國家、民族的一種向心力。這兩個區域的器物製作，道藝相生，具體印證了這點。面對二十一世紀，當我們日漸認識到這兩個區域在政治、經濟各方面的和諧共處的現實意義，似乎更應該溯本探源，透過文物展覽一體文化交流活動，啟發此問共同生活的人民，回顧前人的軌跡，追溯文化上的共識，共同編織和諧的未來。

從考古發現，文獻記載，以至風俗習慣各方面觀察，香港與中國息息相連。文化血脈相連。近百多年來，香港能夠擔承中外文化交流的任務，也以所秉承的中國文化傳統為基本的憑藉。以往在香港多次舉行的中國文物展覽活動，深受本港市民和海外遊客歡迎，取得豐碩的成果，說明了這個事實。這次展覽，承中國文物寶庫之一的上海博物館之厚愛，其中不少更是首次獲准出國展覽。這不獨使香港市民和來自海外的朋友能夠有機會觀賞中國文化的精華，亦再一次表明香港要充份發揮中外文化交流的職能，守先聲振若干，加強與祖國的文化聯繫。

依我的淺見，文物收藏家有義務履行兩種責任：一、悉心保護珍貴的文化財產；二、推動及支持展出交流活動，為羣眾創造鑑賞文物、涵養文化的機會。對於那些真正懂得收藏之道的收藏家來說，這兩項責任的履行，其實也正是他們從事收藏之道的最大樂趣。我贊助這次展出，既出自使命，也源於樂趣，惟獨木可成林，展覽幸於成，實有賴海內外志同道合的收藏家鼎力支持。他們的參與，體現了『與眾同樂』的精神。為這次展覽注入了高尚的情操。在此，我謹代表香港大學美術博物館管理委員會，對他們的支持，致以由衷的謝意。

徐展堂

徐展堂
「滙港藏珍」籌委會主席
一九八六年十一月八日
MESSAGE from DR T T TSUI

I am much honoured to have the newly constructed building in the University of Hong Kong named after me as the T T Tsui Building. The presentation of the exhibition of Art Treasures from Shanghai and Hong Kong organized by the University Museum and Art Gallery to mark the opening of the Building further realizes my personal ideals. I am greatly indebted to all the participating bodies for making this event possible.

Chinese culture has a long and profound history. Abstract metaphysical ways and concrete vessels coexist as one. The extant cultural relics from the past are both great creations of our ancestors as well as the embodiment of the essence of the cultural tradition; and the finest among them represent the quintessence of human civilization. I am fond of collecting Chinese antiquities owing to my passion for the Chinese culture expressed in the art forms; whereas my keen promotion of exhibitions on Chinese antiquities is based on my belief of their function in unifying the Chinese people and promoting cultural interchange between China and the West.

In the past, the cultural interchange between different countries and races is realized through the exchange of vessels. The practical objects in the past ages have now become art relics and served as the best media in promoting cultural exchange between nations through the organization of exhibitions and activities. I am always enthusiastic in sponsoring various kinds of exhibitions on Chinese antiquities in the pursuit of such ideals of using the vessels pass on the world.

Culture is a strong force of embodiment. The Chinese culture widely spread in East Asia and South East Asia has formed the centripetal force of different countries and nations in these two districts. This is also evidenced in the similarity of the production of vessels in terms of techniques and artistic values in these two areas. With a better understanding of the significance of harmonious relationship in political and economic aspects of the two areas when approaching the twenty-first century, it is worthwhile to trace our origin through cultural activities such as exhibitions of art relics to enlighten the people living together in this region to join hands and build precisely a better future of harmony after reminiscence of trails of our ancestors and retrospection of common cultural congruence.

Judging from archaeological finds, literary records and prevailing customs, Hong Kong's culture is closely bound up with Mainland China. In the past centuries, Hong Kong has taken up the responsibility of cultural exchange between the East and the West on the basis of the Chinese cultural tradition. Many exhibitions and activities on Chinese antiquities have been organized with great success and are well received by local citizens as well as overseas visitors. The present exhibition features a selection of loaned exhibits from the Shanghai Museum, one of the treasure houses of Chinese cultural relics, some of which are first exhibited outside China. The display of these precious objects not only provide a good opportunity for Hong Kong and overseas guests to view the gem of Chinese civilization, but also states clearly the importance of strengthening Hong Kong's cultural linkage with Mainland China in order to give full play to its role in cultural exchange between China and the West.

In my opinion, a collector of Chinese antiquities shoulders two responsibilities: First, utmost care and protection of precious cultural relics; second, promote and support exhibitions and activities of cultural exchange so that the general public can have a chance to view and appreciate those cultural objects. For those true collectors, the accomplishment of these two responsibilities is also the main source of happiness as a collector. However, personal effort is always inadequate and the realization of this exhibition mainly relies on the great efforts and selfless help of local and overseas collectors. They infuse this exhibition with a noble spirit of bringing happiness to the greatest number. On behalf of the University Museum and Art Gallery Management Committee, I would like to express my gratitude for their support.

T T Tsui
Chairman, Organizing Committee of the Art Treasures Exhibition
8 November, 1996
香港大學美術博物館概述

香港大學美術博物館前身是馮平山博物館。博物館開始時只是一間小室。馮平山館於一九三二年由馮平山先生捐款興建，是以收藏中文書籍的圖書館（圖一）。一九六八年馮平山圖書館遷往新落成的圖書館大樓後，馮平山樓遂改為收藏中國文物的博物館。

「千里之遙，始於跬步」。自五十年代開始，在林仰山教授的倡導下，加上當時香港政府的鳥氏考古文物和楊氏陶瓷收藏，博物館略具規模。楊氏陶瓷曾在博物館展覽（圖二）。在一九五三年九月更展出「中國陶俑」，這時期的展覽均廣受歡迎，大大引起社會人士對中國藝術的興趣。

另一方面，林仰山教授亦首次在文學院引介中國藝術課程。為了應付教學需要，他開始搜集一般的中國文物，包括瓷器、青銅器及銅器。在一九五三年，只用一百五十八元就購得一件罕有的唐代青花小水盂（圖三）。這亦是現存年代最早的唐代青花器。林教授又怎會知道這些廉價的器物竟成為博物館的收藏品呢！

在一九六八年，大學博物館由偏隅一室擴展至整座馮平山樓，這一年亦標誌著這時二十載的起創期的終結。創創期內博物館雖然進行較慢，但已為往後二十餘年長足的發展奠定了穩固的基礎。

由於馮平山博物館本身沒有豐富的收藏，又沒有雄厚的資金和長期的經濟支援，博物館的運作並不容易。幸好多年來得到社會各界熱心人士和機構的慷慨捐贈，才具有今日的規模。如：一九五五年唐星海捐贈optimized陶陶；同年仇天之先生捐贈戰國陶罐（圖四）；一九六一年何慎堂捐出了著名的聶氏元代景教銅十字（圖五）。這些捐贈大大充實了博物館的藏品。
THE UNIVERSITY MUSEUM AND ART GALLERY:
PAST AND PRESENT

The Fung Ping Shan Museum, the forerunner of the present University Museum and Art Gallery, began life in a corner room at the back of the Fung Ping Shan Building then known as the Fung Ping Shan Library. This library, built in 1932 (Fig.1) to house the University’s collection of Chinese books, was named after the donor, Mr Fung Ping Shan, father of Sir Kenneth. When the books were transferred to the Main Library on its completion in 1968, the Fung Ping Shan building was converted into a museum of Chinese art.

“Stone walls do not a prison make”, nor the walls of a library building a museum. The idea of a museum must have been already in the mind of Professor F S Drake when in the fifties he took over from the Hong Kong government the custodianship of the Maglioni archaeological collection and the Henry Yeung ceramic collection. This latter collection was the subject of one of the Museum’s early exhibitions. (Fig.2) Another notable exhibition, in September 1953, was that of “Chinese Tomb Pottery Figures”. These exhibitions proved tremendously popular and aroused a great deal of interest in Chinese art.

Professor Drake was the first to introduce courses in Chinese art in the Arts Faculty. As teaching aids for his classes, he bought simple pieces of Chinese art, such as kiln-wasters, bronze fragments and album leaves. Half of a Song dynasty Jun plate was purchased for $140 in 1953. In the same year he also acquired for $150 a unique Tang dynasty small water jar decorated with underglaze cobalt blue, an outstanding specimen of the Tang blue-and-white ware and the earliest example known to date. (Fig.3) Little did he realize that these inexpensive items were the beginning of a museum art collection.

1968 marked the end of the first phase of the University Museum, those formative twenty years from its inception to its occupying the entire Fung Ping Shan building. It was a period of rather fortuitous evolution, which, nevertheless, paved the way for the gradual growth that was achieved in the following two decades.

With no initial art collection to build on, the Fung Ping Shan Museum had humble beginnings. To exist and prosper, a University museum which has neither a foundation to call on nor a source of regular financial support, can only rely on benefactions from the community. We have been very fortunate over the years in receiving gifts from generous friends and institutions. Noteworthy among these early donations have been a Neolithic painted pottery jar from P Y Tang in 1955, a handsome Warring States urn from Edward Chow (Fig.4),
經過二十五年的穩步發展，博物館於一九九四年踏入另一階段，成為香港大學獨立的單位，隸屬於博物館管理委員會，由徐展堂博士出任主席，並把原來的馮平山博物館與新建的徐展堂樓一層的美術館合併，定名為香港大學美術博物館（圖六）。

新的美術館可說是美輪美奐，由黃振輝、陳丙輝建築工程師有限公司設計，座落於般含道的山坡上，坐南向北，總面積達一千三百平方米。正門旁有六頭形態生動活潑的青銅獅子，是香港雕塑家杜瑞明先生的作品。從館前的石階可進入美術館的接待大堂（圖七），那裡陳列著博物館藏物。

美術館的主要展覽場地位於二樓（圖八），包括三個展覽廳：入口大堂左右兩旁分別為方召麤展覽廳（圖九）和劉海粟展覽廳（圖十）；在大堂後面樓高八米的是徐氏展覽廳。這個展覽廳的一面排放了陳列畫作的高櫃，其餘三面則騰空以便按需要作不同擺設之用。這是一個多用途的展覽場地，設備周全，適合舉辦各種不同類型的展覽。劉海粟展覽廳側門外有室內天橋，通往舉辦傳統中國藝術展覽的馮平山博物館大樓。

新美術館內有階梯方便通往各樓，每層之間設以一對木門，上有精雕樓梯。家具展覽廳設於三樓，並以徐氏「一步齋」命名，廳內紅磚鋪地，與紫檀家具相配，彰顯華貴；這些紫檀家具是徐博士親自挑選的。

隨著一九九四年的正式易名和一九九六年新美術館的落成啟用，香港大學美術博物館昂然邁進拓展期。
also in 1955, and the outstanding Nixon Collection of Nestorian Bronze Crosses of the Yuan dynasty from the Lee Hysan Estates Limited in 1961. (Fig.5)

The Museum’s second phase, twenty-five years of consolidation and steady growth, ended in the mid-nineties. In 1994, the Museum was set up as an independent unit of the University, with its own Committee of Management, under the chairmanship of Dr T T Tsui. It is now known as the University Museum and Art Gallery (UMAG) and encompasses both the old Fung Ping Shan Museum and the new Art Gallery situated in the first three floors of the T T Tsui Building. (Fig.6)

The Art Gallery, designed by Mr Nelson Chen, of Wong, Chen Associates Ltd., is built on a slope facing north above Bonham Road. It has a total area of 1,300 square metres. The approach from Bonham Road is flanked by a group of six lovely bronze lions, the work of a local sculptor, To Shui-ming. A flight of steps leads to the entrance of the gallery (Fig.7), which opens on to a wide lobby. Here is the reception area for visitors, and where one can browse or buy museum publications.

The major exhibition areas are on the first floor (Fig.8), and comprise three galleries: the Fang Zhaoling Gallery (Fig.9) and the Liu Haisu Gallery (Fig.10), on either side of the entrance hall, with the T T Tsui Gallery in the centre further back. Purpose-built showcases line the walls of the picture galleries, while the T T Tsui Gallery, with a ceiling over eight metres high, is fitted on one side with tall cases for large paintings, leaving a bare sweep of wall on the other three sides. The central area can accommodate some twenty showcases. It is a multi-purpose display area, well-equipped and specially designed for various types of exhibitions. From the Liu Haisu Gallery there is a bridge leading to the Fung Ping Shan Building where traditional Chinese art exhibitions are usually held.

Inside the new Art Gallery, the three floors are joined by two flights of stairs on each of which are decorated with panelled wooden doors under a heavily carved lintel. This wood work is designed to introduce the furniture room on the second floor. This room has wooden partitions and tile floor and is for the display of a variety of traditional Chinese zitan furniture which Dr Tsui selected and donated to the University. Hence, the room bears the name of his studio, “One Step Studio”.

With the formal institution of the UMAG in 1994 and the new Art Gallery in 1996, the UMAG has stride forward into its third phase of development. The fact that we were able to stride forward
was due to the invaluable benefaction of the chairman of the Management Committee, Dr T T Tsui. His worldwide benevolence and his profound love for Chinese art have made him a legendary figure in the world of art, a universal ambassador for and an enthusiastic promoter of Chinese art and culture. A businessman he is, Dr T T Tsui is basically a great lover of Chinese art, which he studies, enjoys, treasures and holds dearly to his heart. By donating Chinese antiquities to museums and galleries, he shares this great love with people all over the world. To celebrate the opening of a new gallery, he presented us, in addition to the zitan furniture, a dozen pieces of ceramics, outstanding pieces that museums are proud to owe. To him, we are indeed most grateful, and to him, we express our heartfelt thanks.

**VOTE OF THANKS**

Here I would like to take this opportunity, on the opening of the T T Tsui Building and the inaugural exhibition of *Art Treasures from Shanghai and Hong Kong*, to express my deep appreciation of and grateful thanks to all those whose contributions, big and small, have made the above projects possible. First and foremost among them is Dr. T. T. Tsui; for the design and building of the art gallery, Mr Nelson Chan and his associates, our own Mr Kenneth Wong, Mr K L Tam and other officers of the Estates Office. For the Inaugural Exhibition, Ms Catherine Chor of the Tsui Museum of Art; and I would like to record my thanks to the Shanghai Museum, particularly Mr Ma Chengyuan and Mr Wang Qingzheng, for their unprecedented full cooperation and support. For all the planning and direction, my gratitude goes to Professor Samuel T H Chan, PVC, Chairman of Committees, Mr Philip Lam, Director of Finance, Dr Simon Kwan and other members of the Exhibition Committee, Editorial Committee and Opening Committee. Finally, I must thank Mr Hon Bing Wah, Ms So Man Yee and her industrious team for the near impossible task of producing the exhibition catalogue in time.

Michael W M Lau  
Executive Director  
University Museum and Art Gallery  
October 22, 1996
展品目錄

上海博物館

1. 竹流箱
   夏代晚期（公元前十八世紀至十六世紀）
2. 黃鸞
   商代晚期（公元前十三世紀至十一世紀）
3. 鼎面紋鼎
   商代晚期（公元前十三世紀至十一世紀）
4. 鳳紋鼎
   西周早期（公元前十一世紀）
5. 黃面紋龍鼎
   春秋中/晚期（公元前六世紀上半葉至四七六年）
6. 鬼面紋虎鎣
   西漢（公元前二零六年至公元八九年）
   ———（公元一九六年雲南省會縣石寨山出土）
7. 鏤龍青釉堆塑螭龍紋鼎
   唐代（公元六一八一一五一零七年）
8. 青州窯剪紙貼花佛像圖壇
   南宋（公元一一二七一一二九年）
9. 龍泉窯貼花龍紋蓋罐
   元代（一二七九一一三六八年）
10. 景德鎮白釉雙耳瓶
    明代永樂朝（公元一四零三一一四二四年）
11. 景德鎮窯青花海水白龍紋盤
    明代宣德朝（公元一一四二一一四三五年）
12. 景德鎮窯素三彩鴨齧
    明代成化朝（公元一一四六一一四七年）
    江西省景德鎮珠山出土
13. 景德鎮窯綠釉水波紋盤
    明代成化朝（公元一一四六一一四七年）
14. 景德鎮窯彩花銅纓雙耳扁瓶
    清代雍正朝（一七二三一一七三年）
15. 景德鎮窯青花錦繡雙耳扁瓶
    清代乾隆朝（一七五六一一七八五年）
16. 華爾（1682—1756）
    西圓單集圖軸
    水墨設色絹本
17. 華爾（1682—1756）
    楊樹山集圖軸
    水墨設色絹本
18. 高鳳翰（1683—1749）
    蘭上述別圖軸
    水墨紙本
19. 汪士慎（1686—1759）
    梅花圖軸
    水墨紙本
20. 李鱓（1686—1762）
    蕉竹圖軸
    水墨紙本
21. 李鱓（1686—1762）
    紫藤牡丹圖軸
    水墨設色紙本
22. 金農（1687—1764）
    長壽佛圖軸
    水墨設色紙本
23. 黃慎（1687—約1770）
    蟹菊圖軸
    水墨設色紙本
24. 鄧燮（1693—1765）
    竹石圖軸
    戊寅（一七五八年）作
    水墨紙本
25. 鄧燮（1693—1765）
    竹石圖軸
    甲戌（一七四四年）作
    水墨紙本
26. 鄧燮（1733—1799）
    斗笠先生像軸
    水墨紙本
徐氏藝術館

1. 靑銅方鼎 靑銅鼎（公元前一五五三至一一零八年）
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45. 靭銅方鼎 靭銅鼎（公元前一五五三至一一零八年）
67 彩繪綠釉獸面
唐代（六一八至九零六年）
徐氏藝術基金公司徐展堂博士贈
68 彩繪綠釉
唐代（六一八至九零六年）
徐氏藝術基金公司徐展堂博士贈
69 三彩陶馬頭
唐代（六一八至九零六年）
徐氏藝術基金公司徐展堂博士贈
70 三彩陶馬
唐代（六一八至九零六年）
徐氏藝術基金公司徐展堂博士贈
71 定窯白釉刻花紋碗
宋代（九六零至一一二九年）
徐氏藝術基金公司徐展堂博士贈
72 龍泉窯青釉堆塑龍紋蓋罐
南宋（一一二七至一一二九年）
徐氏藝術基金公司徐展堂博士贈
73 青銅佛像座
宋代（九六零至一一二九年）
徐氏藝術基金公司徐展堂博士贈
74 龍泉窯磁窯磁刻磁盤
元／明（一一二九至一一四四年）
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75 青銅鏡
徐氏藝術基金公司徐展堂博士贈
76 紫檀四方桌
清代初期．十七世紀
徐氏藝術基金公司徐展堂博士贈
77 紫檀圈椅
清代，十七／十八世紀
徐氏藝術基金公司徐展堂博士贈
78 & 79 紫檀雕龍屏風屏風一對
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徐氏藝術基金公司徐展堂博士贈
80 紫檀花梨燈桌
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徐氏藝術基金公司徐展堂博士贈
81 紫檀圓屏一對
徐氏藝術基金公司徐展堂博士贈
82 織造山水掛畫八幅：羊城八景
徐氏藝術基金公司徐展堂博士贈
83 & 84 紫檀雕龍屏風屏風一對
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徐氏藝術基金公司徐展堂博士贈
85 紫檀雕龍屏風
清代初期．十八世紀
徐氏藝術基金公司徐展堂博士贈
List of Exhibits

Shanghai Museum

1. Bronze jue with tube-shaped spout
   Late Xia period (18th century — 16th century BC)

2. Bronze gu
   Late Shang period (13th century — 11th century BC)

3. Bronze jia with taotie pattern
   Late Shang period (13th century — 11th century BC)

4. Bronze you with phoenix pattern
   Early Western Zhou period (11th century BC)

5. Bronze le with taotie pattern and dragon spout
   Mid/Late Spring and Autumn period
   (first half of 6th century — 476 BC)

6. Bronze storage vessel with design of seven cows
   Western Han (206 BC — 8 AD)
   Excavated from Shizhaishan, Jinning county,
   Yunnan province in 1956

7. Celadon covered urn with design of dragons in relief
   Yue ware
   Tang dynasty (618 — 907)

8. Bowl with paper-cut Buddhist figure design
   Jizhou ware
   Southern Song dynasty (1127 — 1279)

9. Covered jar with design of dragon and phoenix in relief
   Yuan dynasty (1279 — 1368)

10. Vase in white glaze with two ears
    Jingdezhen ware
    Yongle period, Ming dynasty (1403 — 1424)

11. Dish in underglaze blue with design of dragons and waves
    Jingdezhen ware
    Mark and period of Xuande, Ming dynasty (1426 — 1435)

12. Duck-shaped incense burner in susencai glaze
    Jingdezhen ware
    Mark and period of Chenghua, Ming dynasty (1465 — 1487)
    Excavated from Zhushan, Jingdezhen, Jiangxi province

13. Basin in doucai glaze with design of sea creatures
    Jingdezhen ware
    Mark and period Chenghua, Ming dynasty (1465 — 1487)

14. Moon flask in doucai glaze with floral design
    and two ears
    Jingdezhen ware
    Yongzheng period, Qing dynasty (1723 — 1735)

15. Covered jar in blue glaze with gilt and silver design of fruit
    Jingdezhen ware
    Mark and period Qianlong, Qing dynasty (1736 — 1795)

16. Hua Yan (1682 — 1756)
    Literary Gathering at Xiyuan
    Hanging scroll, ink and colour on silk

17. Hua Yan (1682 — 1756)
    Pheasant and Cassia tree
    Hanging scroll, ink and colour on silk

18. Gao Fenghan (1683 — 1749)
    Farewell at Wanshang
    Hanging scroll, ink on paper

19. Wang Shishen (1686 — 1759)
    Plum blossoms
    Hanging scroll, ink on paper

20. Li Shan (1686 — 1762)
    Banana and bamboo
    Hanging scroll, ink on paper

21. Li Shan (1686 — 1762)
    Wisteria and peonies
    Hanging scroll, ink and colour on paper

22. Jin Nong (1687 — 1764)
    Buddha of longevity
    Hanging scroll, ink and colour on paper

23. Huang Shen (1687 — c. 1770)
    Willow and egrets
    Hanging scroll, ink and colour on paper

24. Gao Xiang (1688 — 1753)
    Autumn mountains
    Hanging scroll, ink on paper

25. Zheng Xie (1693 — 1765)
    Bamboo and rock
    Dated 1758
    Hanging scroll, ink on paper

26. Zheng Xie (1693 — 1765)
    Bamboo and rock
    Dated 1754
    Hanging scroll, ink on paper

27. Luo Pin (1733 — 1799)
    Portrait of Master with bamboo hat
    Hanging scroll, ink on paper
1. Bronze jue with stylized monster masks  
   Shang dynasty (1523 – 1028 BC)

2. Bronze tripod ding with taotie masks  
   Western Zhou dynasty (1027 – 771 BC)

3. Bronze jue-bottle with taotie masks  
   Early Western Zhou dynasty (1027 – 771 BC)

4. Bronze hu-ewer with interlaced serpentine scrolls  
   Spring and Autumn period (770 – 475 BC)

5. Bronze hu-bottle with design of stylized dragons  
   Spring and Autumn period (770 – 475 BC)

6. Covered bronze lei-jar with handles and rings in shape of  
   formalized dragons  
   Spring and Autumn period (770 – 475 BC)

7. Bronze jian-basin with interlaced serpentine scrolls  
   Warring States period (475 – 221 BC)

8. Bronze jian-basin with interlaced serpentine scrolls  
   Warring States period (475 – 221 BC)

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    riding a chimera  
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11 & 12. Pair of bronze masks  
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13. Jar with fluted design and yellowish green glaze  
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   Western Han (206 BC – 9 AD)

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   Western Han (206 BC – 9 AD)

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   Han dynasty (206 BC – 220 AD)

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   Eastern Han (25 – 220 AD)

18. Large red pottery watch dog  
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19. Stone chimera  
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20. Covered hu-shaped jar with painted decoration of  
    dragon and clouds  
    Han dynasty (206 BC – 220 AD)

21. Pottery horse with sancai glaze  
   Tang dynasty (618 – 906)

22. Crouching lion with sancai glaze  
   Tang dynasty, 8th century

23. Camel with sancai glaze  
   Tang dynasty (618 – 906)

24 & 25. Pair of officials with sancai glaze  
   Tang dynasty (618 – 906)

26. Pottery seated court lady with sancai glaze  
   Tang dynasty (618 – 906)

27. Pottery figure of a performer holding a bird with  
    sancai glaze  
    Tang dynasty, 8th century

28. Official with sancai glaze  
   Tang dynasty (618 – 906)

29. Official with sancai glaze  
   Tang dynasty (618 – 906)

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    Tang dynasty (618 – 906)

31. Pottery monkeys holding a water jug with sancai glaze  
    Tang dynasty, 8th century

32. Phoenix-headed ewer with sancai glaze  
    Tang dynasty (618 – 906)

33. Pilgrim flask with moulded dragon under sancai glaze  
    Liao dynasty (907 – 1125)

34. Stoneware phoenix-headed vase with foliated mouth  
    Liao dynasty, 10th to 11th century

35. Pottery ewer in the shape of a Makara with sancai glaze  
    Liao dynasty, late 11th century

36. Yuhuchun vase with brown painted floral design  
    Cizhou ware  
    Song / Yuan dynasty (960 – 1368)

37. Dish with pale blue glaze and purple splashes  
    Jun ware  
    Song / Yuan dynasty (960 – 1368)

38. Mallet vase with dragon handles and celadon glaze  
    Longquan ware  
    Southern Song to Yuan dynasty, 13th – 14th century

39. Mallet vase with Phoenix handles and celadon glaze  
    Longquan ware  
    Southern Song to Yuan dynasty, 13th – 14th century

40. Meiping vase with paper-cut Phoenixes on a  
    dark brown ground  
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    Song / Yuan dynasty (960 – 1368)

41. Bottle with carved floral sprays under olive green glaze  
    Yaozhou ware  
    Song dynasty (960 – 1279)

42. Tripod incense burner with incised decoration under olive green glaze  
    Yaozhou glaze  
    Song dynasty (960 – 1279)

43. Jar with underglaze blue decoration of peony scrolls  
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44. Yuhuchun vase with underglaze blue decoration of  
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    Yuan dynasty (1279 – 1368)

45. Large celadon vase with incised decoration  
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46 Jar with underglaze blue decoration of phoenixes and floral scrolls
Yuan dynasty (1279 — 1368)

47 Monk’s cap ewer with incised decoration of eight treasures
Mark and period of Yongle, Ming dynasty (1403 — 1424)

48 Bottle with underglaze blue Islamic inscriptions
Zhengde period, Ming dynasty (1506 — 1521)

49 Large bowl with underglaze blue decoration of children at play in a garden scene
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50 Large dish with wucai decoration of aquatic scene
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51 Garlic head-shaped vase with wucai decoration of dragons
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52 Dish with coral red and gilt decoration of eight immortals and shoulao
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53 Dish with doucai decoration of narcissus and fungus
Mark and period of Yongzheng, Qing dynasty (1723 — 1735)

54 Large dish with famille rose decoration of peony sprays
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Mark and period of Qianlong, Qing dynasty (1736 — 1795)

61 Large bowl with underglaze blue design of fabulous beasts amidst coral red wave pattern
Mark and period of Qianlong, Qing dynasty (1736 — 1795)

62 Pilgrim flask with famille rose decoration of flowers and birds
Mark and period of Qianlong, Qing dynasty (1736 — 1795)

63 Large red pottery horse
Han dynasty (206 BC — 220 AD)
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.

64 Pottery horse with rider and painted decoration
Han dynasty (206 BC — 220 AD)
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.

65 Pottery horse head
Han dynasty (206 BC — 220 AD)
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.

66 Pottery watchtower
Han dynasty (206 BC — 220 AD)
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.

67 Painted pottery monster mask
Tang dynasty (618 — 906)
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.

68 Red pottery standing camel with painted decoration
Tang dynasty (618 — 906)
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.

69 Pottery groom with sancai glaze
Tang dynasty (618 — 906)
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.

70 Pottery horse with sancai glaze
Tang dynasty (618 — 906)
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.

71 Bowl with incised fional decoration in white glaze
Ding ware
Song dynasty (960 — 1279)
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.

72 Celadon covered urn with applique dragon
Longquan ware
Southern Song dynasty (1127 — 1279)
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.

73 Bronze Buddha with stand
Song dynasty (960 — 1279)
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.

74 Garden stool with open-work decoration of lions at play under celadon glaze
Longquan ware
Yuan/Ming dynasty (1279 — 1644)
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.

75 Liangbi rock
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.

76 Square table with wrap-around humpbacked stretchers and double-moulded top, zitan wood
Early Qing dynasty, 17th century
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.

77 Horseshoe armchair, zitan wood
Qing dynasty, late 17th to 18th century
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.

78 & 79 Pair of square waisted stools with humpbacked stretchers, zitan wood
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Donated by Dr T T Tsui, Tsui Art Foundation Ltd.

80 Trestle desk, zitan and huang light wood
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Donated by Dr T T Tsui, Tsui Art Foundation Ltd.

81 A set of folding screen, zitan wood
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.

82 A set of eight hanging panels, embroidered silk with decoration of eight famous landscape scene in Canton, mounted in mother-of-pearl inlaid blackwood frame
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.
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